

KERAMIC STUDIO

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F there is the same improvement this year in decoration as was shown at last year's ceramic exhibition over the previous year, there indeed will be seen still further the results of the constant advice of the KERAMIC STUDIO. We will gladly bear the burden of criticism from those who have not studied the principles of decoration, when we see the artistic results in the work of the leading keramists, as frequently comes within notice; therefore the approaching exhibitions are eagerly anticipated.

One thing that is distinctly noticeable is that the Art Schools or Schools of Design are giving more attention to designs for ceramic forms, cultivating the eye and taste of all students; many of them, however, are becoming wildly enthusiastic in the designs without really being practical decorators, consequently some of the designs are more suitable for underglaze than for overglaze decoration on porcelain; but in these designs the simplicity and beauty of line is forcible, and the idea gives the overglaze decorator many suggestions and plans.

As one thing leads to another, the wave of interest over the country in establishing American schools of pottery and porcelain, has led others into the study and has influenced the feeling for design; these designers are eager to see their creations in a tangible form of clay and color, which brings about a closer study of the subject, uniting the potter and decorator. The designer must understand the materials as well as the decorator the form to be decorated. All this carries us back to the starting point and to our untiring appeal, study Design, Beauty of Line, Color and Composition.

ALFRED SUMMER SCHOOL OF CERAMIC ART

Marshal Fry

To The New York Society of Ceramic Arts:

A wish has been expressed by our President that I make a few statements about the past season's work of the 'Summer School of Ceramic Art' at Alfred University, and, being deeply interested in the work of this institution, I am happy in telling you about some of the things we enjoyed there this summer.

The large and splendidly equipped building, situated on the college campus at Alfred, and known as the "New York State School of Clay Working and Ceramics," was presented by the State of New York in order that Americans might be taught how American clays and materials may be utilized in artistic pottery and fine porcelain as well as in the coarser wares of utility and commerce.

Unlike Germany, England, France and other European countries, where schools are provided for the education of the people in Ceramics, America has been destitute of advantages for study in these branches until now, when, thanks to the inspiration and efforts of President Davis, Prof. Binns and other good men, the doors of the first American school of Ceramics have been thrown open to us. In order to make study possible for those otherwise engaged during the regular

school term, the idea of a summer school suggested itself, and was carried into effect this last summer with great success—more than fifty pupils having enrolled.

The course of study began with a series of lectures by Prof. Binns, dealing with the technical ceramic problems. Later, after making ourselves 'slip bath' proof by overalls or aprons, we were initiated into the joys and sorrows of practical pottery making—the 'turning' of forms in plaster on the 'jigger' or lathe, the making of moulds from the plaster forms, the preparation of 'slip' (the body of ware in liquid form), the casting of pieces in the moulds, the 'throwing' of forms on the potter's wheel, the principles of relief decoration in 'slip,' carving and later the glazing, etc.

One of the humorous accidents—sure to happen to the novice—is what is known as the 'slip bath.' The moulds are usually made in three parts. These are placed together and the slip is poured in and allowed to stand until that which adheres to the sides of the mould—caused by the absorption of the water by the plaster—is of the right thickness, when the remaining slip is poured out. In the excitement attending the first attempt one is apt to forget to hold the bottom on tight, and as a result the creamy contents—a gallon perhaps—come pouring out upon the astonished operator, and the bench and floor. This catastrophe is extremely humiliating to the unfortunate victim, and usually occurs but once, but is always witnessed with much enjoyment by the spectators.

Each student designs his forms, and is taught the processes of producing them in the ware. Demonstrations of the preparation of glazes, and their application to the ware, were made in the laboratory, and the students had access to formulas and materials with which they could experiment. A small test kiln was also at our disposal. The freedom of the place was delightful, and the generosity of Prof. Binns, in so freely giving us the benefit of his knowledge and experience, was a wonder to us all.

Once a week the great kiln was fired, sometimes requiring thirty-six hours of constant watching and stoking, and during the process of cooling we could hardly restrain ourselves from breaking into the hot kiln, so eager were we to know the result. The most exciting thing I know of is the unstacking or 'drawing' of the kiln. A child's wild delight when examining the contents of his stocking on Christmas morning is the only thing that approaches it. If the first saggars reveal pleasant surprises the loud chorus of Oh's and Ah's and explosion of adjectives rouses the neighborhood, and people rush to the scene from all directions. The professor, as enthusiastic as the rest, will seize a pair of leather mittens, make a dash into the hot kiln and rush out with a sagger in his arms, while everyone else stands around in breathless anticipation. Often the results are happy surprises, and again, when success seems certain, the contents of the saggars prove bitterly disappointing. Perhaps in this uncertainty lies the charm.

A soft body, made from materials found in the vicinity,

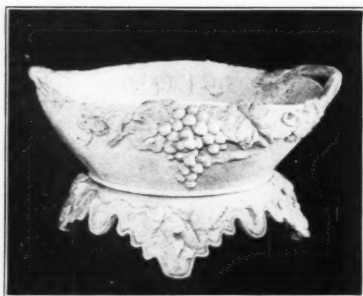
was chosen for the first year's work, and some beautiful colored glaze effects were produced. Among them were mat glazes in turquoise and dark green, and bright glazes, similar to Rookwood, some of which were flecked with gold, known as 'tiger eye.' Many fine bits were fired in the little test kiln and subjected to a 'reducing flame,' which acting chemically upon the copper in the glaze, makes the latter brilliant in color—some of the pieces showing flashes of red, called by potters 'beef's blood.'

At the next exhibition of Ceramic Society at the Waldorf you will see a few specimens of Alfred pottery—only a few, unfortunately, as most of the ware produced this summer has been scattered from New York to San Francisco (the pupils represented sixteen states).

Much great work has been done in pottery making in this country, but the successful production of high temperature porcelain has been rare; and we are promised that by next summer preparations will have been made, in the matter of kilns and equipment, to give us the opportunity of dealing with the higher and more difficult problems of manufacturing the finest translucent porcelain, which, because of its superiority, in fineness of texture, over the coarser and more 'masculine' pottery and faience, has been called the 'feminine body.'

The ceramic school at Alfred has been started off with flying colors, and if the good work continues, and it surely will, it will doubtless prove an immense factor in the growth of interest and intelligence in ceramic matters in this country.

Long live the Alfred School and its influence for good!



FRACKELTON BLUE AND GREY

MRS. FRACKELTON is the maker of a new ware, well and rightly named "Frackelton, Blue and Grey," which received a medal at the Paris Exposition. What Mr. William A. King, member of the Committee on Fine Arts, has recently said of her and her work best exemplifies her remarkable ability. He says: "'Frackelton' is the name of a ware made by Mrs. S. S. Frackelton, of Milwaukee, Wis. This gifted woman is one of the foremost workers in the art world of the great Northwest. She has taken the despised earthenware and glorified it into art pottery which delights the soul of him who knows. The German critics at the Paris Exposition were not lavish in praise of American pottery, yet one of the most exacting of them, the *Kunst und Handwerk* of Munich, in its issue for February, 1901, says: "For Germany, on the other hand, the collection 'Frackelton' is of especial interest. This is a grey ware made by Mrs. Susan Frackelton, and is an unusually important attempt to revive the grey stone ware of Rhenish character with applied ornaments and flowers done in a modern manner."

Mrs. Frackelton sent some pieces to Buffalo which she

considered superior to those which she sent to the Paris Exposition. Among them are two large jars. One of them is decorated with bunches of pomegranates modeled in relief, the background being incised with a conventionalized decoration of the same subject. The other jar has luxurious oriental poppies in relief upon the surface.

The great French bowl and standard which attracted universal attention at Paris, is very large and oval in shape, the outside being decorated with heavy clusters of blue grapes and foliage, the stalks of the vine forming the strong graceful handles. On the inside, about the top, is cut into the clay the following inscription "The draught contains no drop of sin, if love is only well stirred in to keep it sound and sweet." In the bottom is cut "Man wants but little here below, But wants that little strong." A quaint jug has the old English inscription "Come here my boy if you are dry—The fault's in you, and not in I."

All the "Salt Glaze" pieces exhibited at Buffalo were shown in the Wisconsin Building, the Blue and Grey which is a different process, with the N. L. M. P. One especially graceful piece of Mrs. Frackelton's work, which she has kindly loaned to the Wisconsin Building to be used in ornamenting the writing room, is a tall lily jar. It is ornamented with long stemmed waterlilies held in place by a band, on which is inscribed "They toil not, neither do they spin." The top of the jar has perforations through which the flower stems may be inserted and when filled forms a veritable crown of blossoms.



TREATMENT FOR CHERRIES

Mary Alta Morris

USE Yellow Red on light side, shading in Pompadour and Blood Red, Yellow Brown for reflected light, or where reflected light is very clear use Albert Yellow for first painting and retouch with Yellow Brown. For dark cherries use Blood Red and Ruby, adding a little black for darkest part. Care must be taken that the reflected light be clearly painted and the high light wiped out to get them round and juicy looking, though some should be kept rather flat, as they appear back of the main ones. For the less ripe ones on the lower end of branch, use Yellow Green, Yellow Brown for reflected light, shade with Brown Green, use Yellow Red on some to show a degree of ripeness.

The stems of cherries should be taken out light, afterwards painting in with yellowish green. For main branch use Brown Green, Yellow Brown, Finishing Brown, having light tone of Copenhagen Blue in high light. For leaves, Moss Green, Brown Green, Shading Green, adding a touch of Ruby to green for dark leaves behind cherries.

The background should be put in with Lemon Yellow, adding violet for grey tones under branch, blending into warmer tones of Yellow Brown and Brown Green, allowing some of the ruby and blood red used in cherries to melt into background, where darker effects are desired.

Use same colors for retouching, avoid painting each cherry with same idea of roundness and color, allow some to remain flat, others may need only dark tone in centre strengthened, and if any are too purple use more blood red this time. On some of the prominent dark cherries use a light wash of Banding Blue on right side near high light. The third painting is mostly light washes here and there to harmonize the whole with a few strong, sharp touches in stems and cherries.



CHERRIES—MARY ALTA MORRIS



INDIAN POTTERY

[FROM CHINA, GLASS AND POTTERY REVIEW.]



Potteries from Awatobi and Sikyatki; from the Seventeenth Annual Report of Bureau of American Ethnology.

It is not from a study of monuments and the remains of great buildings that the modern ethnologist gains a true conception of the civilization of a remote people, but it is by close study of the household effects that have come down to us, that the atmosphere of a past civilization can be recalled from oblivion, and the customs, passions and pursuits of a people be studied intelligently. The pyramids of Egypt stand as evidences of an age when extravagance was dominant, for they represent a stupendous amount of manual labor; but do they tell as much of the luxuriant life of the Ptolemys as the "dressmaker's bill on a clay plaque," which shows that the lady of fashion of that day wore garments that were literally made of cloth of gold? So it is in the pottery of the ancients that we acquire our serviceable knowledge of their habits.

In this country the study of the aboriginal races has been pursued with great thoroughness, and as a consequence American ethnologists are regarded as the most proficient in the world. They have searched the caves, cliffs and huts of the Indian in the United States and in all the Central and South American Republics, and have classified the crude works that the Red Men have left as proof of their semi-civilization. The fact develops that nearly all the Indian tribes were familiar with the art of pottery-making, and that they took particular pains in producing attractive ware, the decorations on which undeniably establish the Indian's right to a place well advanced in the social scale. Indian pottery has a potential claim on Americans, and it is gratifying to note that not alone the pottery of the fast-vanishing aborigines, but also the other products of their skill are familiar and popular objects of decoration in all sorts of homes throughout the country.

The connection between Indian pottery and Indian basket-work, while at first thought seemingly remote, is of a fact very close. The Indian woman who lined a fibre basket-bowl with sand and clay to prevent it from contracting, unconsciously lay the foundation of Indian pottery. These basket-bowls were used for drying and roasting seeds, and after long usage the sand and clay used to fill the interstices in the baskets became thoroughly baked, and the squaw discovered, to her astonishment and delight, that the earthen vessel would remain intact without the fibrous matrix, and that it would hold water.

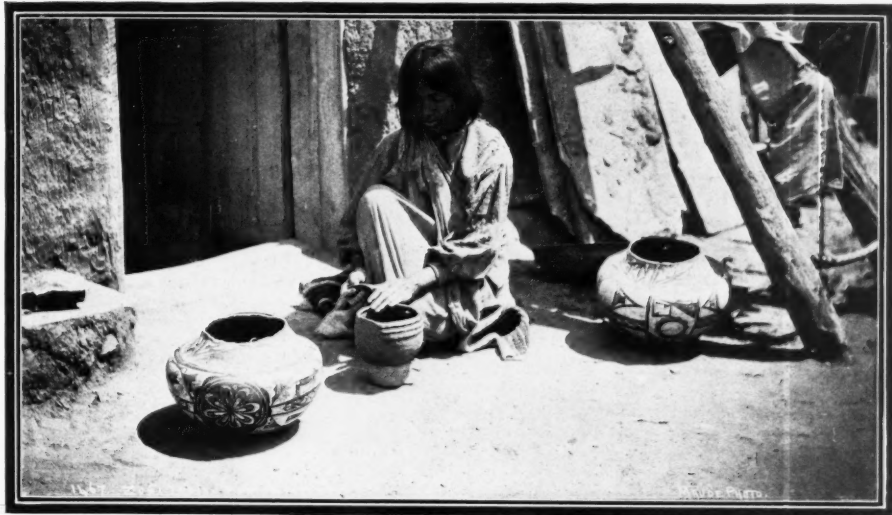
The Zuni pottery-maker, who is pictured in one of the illustrations accompanying this article, is one of the best of the workers in clay of that accomplished race. Kneading her clay to the proper consistency, she makes a long fillet, or rope of it, coiling it around a common centre to form the bottom, then spirally widening or contracting the diameter of the ascending coil, to form the shape desired. As the clay is adhesive, each added coil is pressed upon the one below, being shaped and smoothed inside and out by means of a small spatula of bone or stone, the whole process being most delicate and requiring infinite patience and skill. At first the coil pottery was plain; then ornamentations were introduced. These consisted of wave-like indentations and rude geometrical designs, suggested by pressing the sharp edge of a blade of wood into the soft clay. A later decoration was made of incised lines and applied fillets, and then quickly followed relief ornamentation.

It is most fascinating to trace the development of the artistic sense of the Indians; of how they elaborated on the shapes and decorations of their pots and vessels, and of how they departed from natural models to reproduce fanciful conceptions. There are specimens in our museums of mugs, bottles,

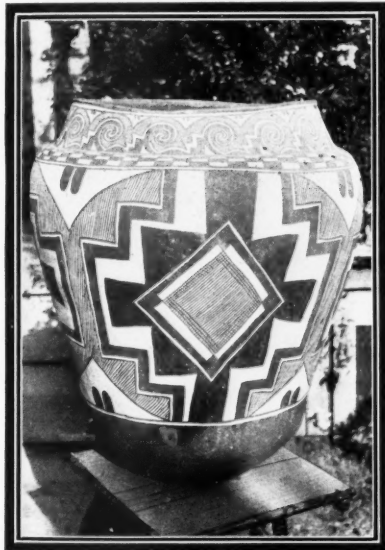
dishes and vases, in a wide variety of shapes, each of which has a characteristic touch which shows that it was the original work of some patient Indian woman who unconsciously produced in the humble dish or cup an object that would reclaim her race from oblivion after the deeds of the warriors had long been forgotten.

To the burial customs of the Indians we are chiefly indebted for the many perfect specimens of pottery that are extant. Wherever graves of Indians are found, there one is almost certain to find articles of pottery. These pieces were buried with the deceased in accordance with the same belief that actuates the Chinese to bury food and clothing with their dead.

Modern Indian pottery, as made

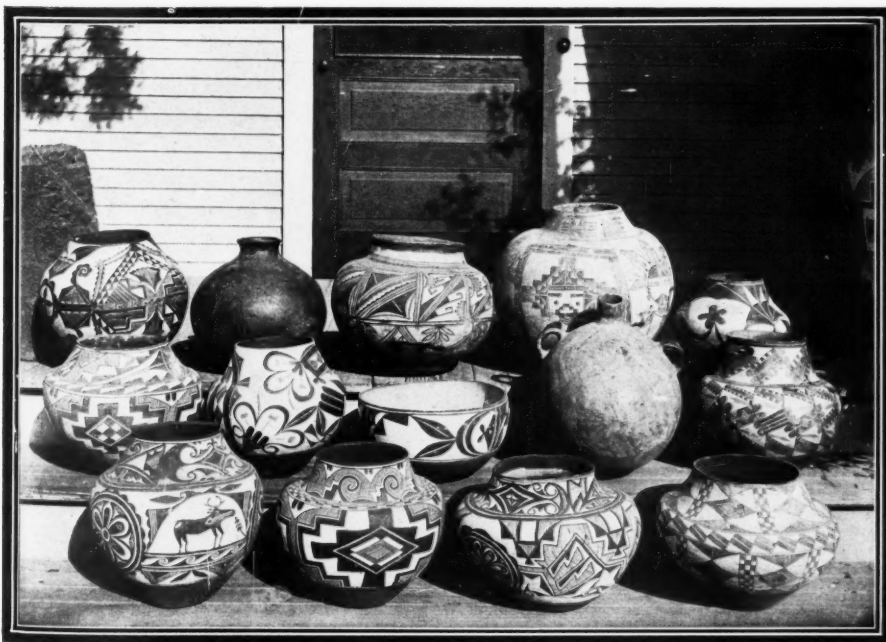
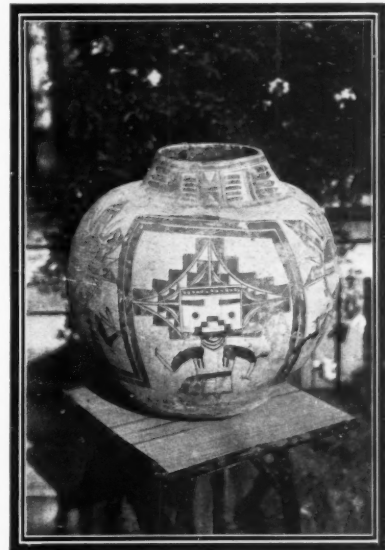


INDIAN WOMAN MAKING POTTERY AT ZUNI.



by the Pueblos, cannot be said to come up to the high standard of the old, and this is due to the fact that there is a large market for their products and they consequently neglect the details that make the antique ware so interesting. Nor do the present-day Indians attempt to originate design or shape. They content themselves with perpetuating the antique models. These decorations are almost wholly symbolical, and in a collection of any extent present a comprehensive history of the religion and government of the tribe that made the ware. Some depict the animals and birds of the age, and thus aid modern students in zoological research. Horses, deer, dogs, owls and ducks were chiefly used as subjects for the decorator.

Besides the coil ware, there are various styles of plain Indian pottery, ancient and



modern, which is generally known by the color of the ware and its predominant decoration. There is the "black and white," in which the ware is white and the decorative lines are black; the "yellow ware" and the "red ware," the body being white and the decoration in yellow or red.

[By courtesy of the Bureau of American Ethnology (Smithsonian Institution) we reproduce some of the potteries from Awatobi and Sikyatki, published in their Seventeenth Annual Report. The originals being in colors and mostly in yellows and browns, which photograph very dark, our half tones unfortunately came out so dark that the designs are partially lost.

The two sites of Awatobi and Sikyatki are in Northern Central Arizona. Awatobi is now a ruin; the pueblo or village flourished early in the Seventeenth Century. Sikyatki is also a ruin and still older; it was evacuated probably in pre-Columbian times.—Ed.]

ANCIENT PERUVIAN POTTERY

[From the Pottery Gazette.]

There was dispersed under the auctioneer's hammer, a short time since, a very valuable and interesting collection of ancient Peruvian pottery, acquired by Sir Spenser St. John, formerly her Majesty's Minister in Peru, of which the following are among the more noteworthy items:—A tigress suckling its young, the four little ones lying in parallel lines. The canopy over it, surmounted by a human head, is also very curious. Its place of origin is unknown, but it is understood to have come from the Temple of the Sun, near Trujillo. Some represent people in a diseased state, and one with a hare-lip, while others represent hunters carrying home their game. No. 97 is supposed to represent the Buddhist Trinity, though how Buddhist ideas reached South America is, perhaps, difficult to explain, though many hold that both Chinese and Japanese swarmed into America during the dark ages. There is every variety and form to be found among these ancient vases and water-bottles, no two being exactly alike. The Indians endeavoured to represent the human form as well as every variety of animal, fish, and fruit, while some of the human faces are very remarkable. There are also double bottles with heads of animals or men; when you blow into one hole, the other emits a sound supposed to resemble the cry of a bird or animal, or the human voice. The use of the vases and bottles was that the latter should contain liquors, and the former Indian corn or maize, for the use of the spirit in his journey to the other world. In some of the vases the maize still remains in good condition. The collection which was offered for sale in September last, was commenced by Mr. Gibbs, the American Minister in Lima, who sold it, when it amounted to 176 pieces, to Sir Spenser St. John, who added thereto, till the number is now over 400.

The collection is unique, and it is the first time such a representative lot of ancient Peruvian pottery has been offered to the public.

FINE COLLECTIONS ON EXHIBITION IN FIELD COLUMBIAN MUSEUM

[From Chicago News.]

After having lain undisturbed for 350 years in the Indian ruins and tombs of northern Arizona, over 5,000 pieces of pottery have been exhumed, and now, arranged neatly in sombre

black cases, are on exhibition in the Halls of the Field Columbian Museum, making one of the finest collections of pottery in existence to-day.

The display comprises two collections, both obtained for the museum through the generosity of Stanley McCormick. One was collected by the McCormick expedition, which spent six months among the ruins last summer; the other was purchased by Mr. McCormick from Sheriff Watron, of Holbrook, Ariz. The ruins represented are Sikyatki, Homolobi, San Cosmos, Round Valley, Mesa Rodonda, Huawikua, Chevealon, Chevos Pass, Bitto-Ho-Chee and others within a radius of forty miles of the head of the Little Colorado River. Those from the first four named ruins contain some of the rarest specimens ever collected.

From Homolobi came rare vases decorated in black and red. In the Sikyatki group may be seen some of the most highly conventionalized forms of decorations. Among these are the horned toad, the bird design, the dragon shape, and the human body, or the Kutcina, which was the name of the deity.

Two bird jars in the group are unique in that they are not only highly decorated, but are in the shape of a bird. Another remarkable piece is a small ladle, which has a handle in the form of a cradle and inside the cradle is a tiny representation of a baby. The cradle is said to be a true representation of those used by the Walpi tribe before the advent of the Spaniards, about 1540.

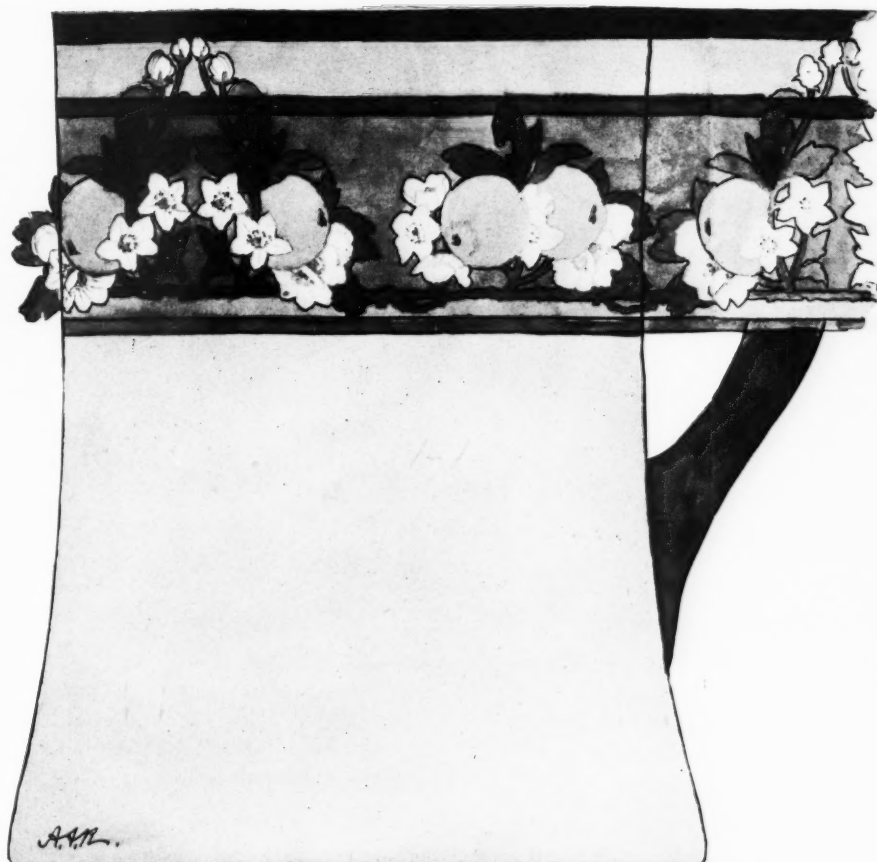
Some of these specimens represent the highest development to which the production of pottery has ever been brought," said C. L. Owen, who was in charge of the McCormick expedition of 1900. They were all made by hand, with only the rudest tools, and yet modern methods fail to produce their equal, either in composition or decoration.

Indian motifs for decoration are very effective and interesting. Keramists have here a source of inspiration truly American and as yet little exploited. The Rookwood people have done some fine things in this line, not confining themselves to the simple, almost monochromatic colorings of old Indian pottery, but keeping to the general characteristics of Indian coloring, both ancient and modern. We recommend this field of design to all decorators. The medallion designs in black and white are suggestions for belt buckles by one of our contributors, Miss Gibson, of New York.—Ed.



DESIGNS FOR UMBRELLA HANDLES, BELT BUCKLES, ETC.—MARY GIBSON

These designs are adapted from old Indian pottery and are to be carried out in three colors, deep cream, a dark red and black.



STEIN AFTER DESIGN BY MUCHA

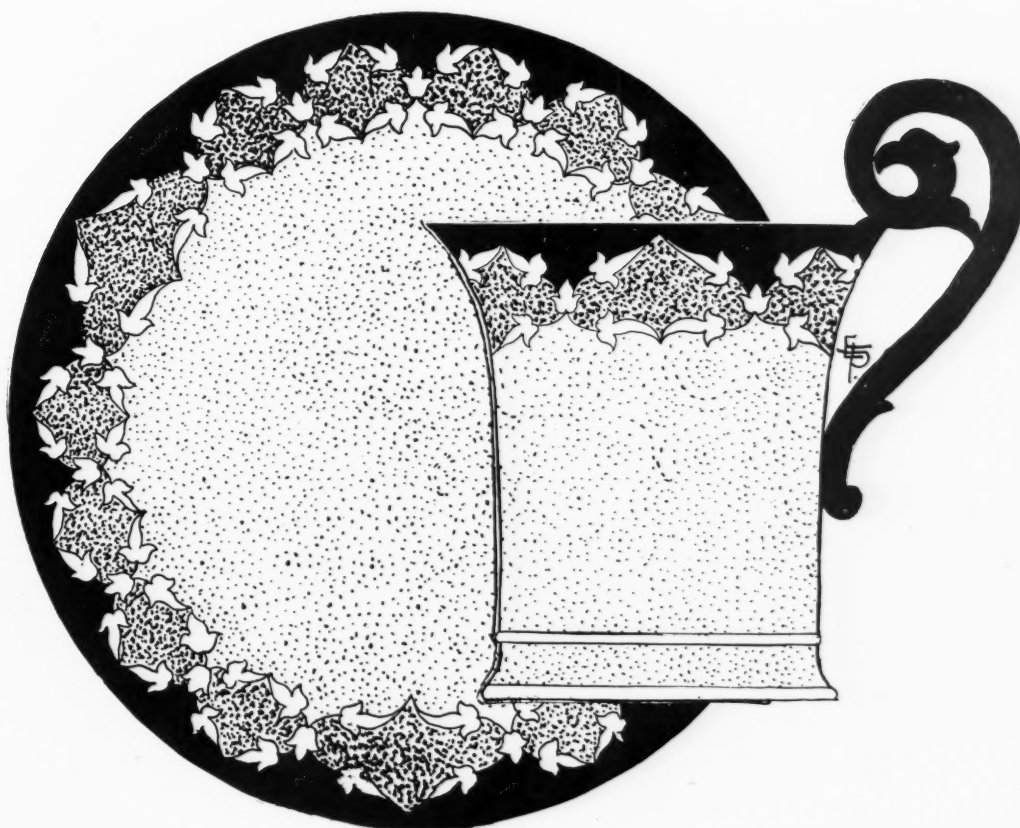
Adelaide Alsop-Robineau

TINT the body of the stein ivory, carry out the design in warm browns with a little Albert Yellow and Yellow Brown for the fruit. Have the flowers cream and outline with dark brown, or treat in a color scheme of green, using a celadon tint. Shading Green, Royal Green, perhaps Brown Green, or Banding Blue, if a cooler effect is desired outline in dark green or black. A treatment in Delft Blue would be very pleasing also.

CHOCOLATE CUP AND SAUCER

E. F. Peacock

TINT the cup and saucer with Primrose Yellow, clean out the design and fill in with gold. Second fire; go over the design in gold again, outline in black, and put a rim of black on edge of cup and saucer. Give the handle a coat of gold at each fire.





LILY OF THE VALLEY PLATE—EDITH LOUCKS

Mention in our Design Competition of May 1901.

THE dark portions of this design may be of rich violet purple enamels, the dotted portions of a soft gray tint, the white background and panels in the border of an ivory tint, the white spaces in the center, formed by the stems of the leaves, also the four spaces of white between the dark star shaped ornaments, to be of a light violet purple enamel.

The leaves of cool shades of green enamel, lighter towards the edge of the design. The flowers of white enamel, also the two bands and bars dividing the panels on the edge of the plate. The inner band of the purple enamel. Outline everything in black. Gold may be used in the place of the dark purple enamel, and other colors used with good effect.



PART OF
CHICAGO
CLUB
EXHIBIT
AT
BUFFALO

NATIONAL LEAGUE EXHIBIT AT THE PAN-AMERICAN

THE National League exhibit is a large one and contains many interesting specimens, prominent among which are the pottery and porcelain exhibits of Miss McLaughlin, Mrs. Frackleton and Mrs. Irelan. Miss Louise McLaughlin has sent a case of small vases called "Losanti" ware. They are of a soft porcelain, resembling the Chinese, light in weight, creamy in color and appear to be turned by hand as the porcelain is of varying thickness. All are decorated underglaze or with colored glazes, none are decorated overglaze. The colors used are mostly a greenish grey, brownish or purplish red and blue. Many of the vases are decorated with flowers in low relief, or incised designs, often parts about the tops of the designs being cut out. The shapes are quaint and interesting, but simple and in good taste. A few have dull glazes. We noticed especially a vase in dark and pale olive greens; tulip in low relief, background a sort of lattice; another in grey and brownish grey with incised peonies; and two slender cylindrical vases, one blue with water lilies in relief, one dark blue and red mixed ground with a design of flowers and stems in relief. Then there was a vase, Chinese in shape and feeling, with a spotted red and green glaze; a vase in blues also, with pansies about the base and cut out background, the interstices being filled with a greenish glaze. Altogether Miss McLaughlin's exhibit was an extremely attractive one to connoisseurs and was the object of great interest to those who are interested in pastes and glazes and especially to those interested in the making of porcelain in this country.

Mrs. S. S. Frackleton showed a large case of interesting grey stoneware. We understood that she was not pleased with what she had sent and intended to send a new lot as soon as it came from the kiln. However, we found what she did send very well worth examining. The decorations are in a sort of Delft blue and the result, in many cases, is very artistic. There are two tall covered jars, of a Chinese shape. One has poppies in high relief, an incised design of blue in the background. The other has a similar treatment of Pomegranates. Then there was a tall vase of tulip design with a bulging top, the flower supporting the bulge and the stems reaching to the base. Many pieces, such as steins, tankards, loving cups and jars have very decorative inscriptions. A tankard in thistles with bulging top supported by Gothic arches was extremely nice and a low jar with a scroll and band in blue might have come direct from Delft, so typical was the decoration as well as color. We have not heard what Mrs. Frackleton calls her ware, but she may well be proud of it under any name.

Mrs. Irelan sends only a few examples of her "Roblin" ware, which seems to be a sort of terra cotta unglazed, very

light and capable of delicate manipulation, as was shown in several pieces with toadstools and ferns carefully and delicately modeled standing out boldly from the vases; each little crease and convolution of the toadstool, each little frond and finger of the fern minutely and lovingly shown. A green vase with a lizard about the slender neck was very attractive. This piece had a dull glaze if we remember right. There were several green pieces with ferns in a lighter tone.

These three pottery exhibits show that the women who are going to the root of things in pottery are striking out for themselves independently, not following a beaten track nor copying one the other, as has so long been the paralyzing custom in overglaze work. Three more different mediums or styles of work one could not well imagine.

The large overglaze exhibit has already been mentioned, especially the fine exhibit of figure work from all our best workers, but a few things call for special mention as being out of the ordinary.

Mr. Marshall Fry has a case of fine pieces, most of which were exhibited at the Waldorf last winter. One does not need to describe his well-known and exquisitely painted parsley, milkweed, asters and pine cones, but his newer and more conventional work heralds an era of decorative work that is going to make its impression not only here but abroad. His large vase with storks and reeds in a deep brown, almost black, ground was one of the striking things at the Waldorf last winter, but he is showing a new vase which we consider by far the most interesting yet. The vase is tall and slender, in soft grays, rather Copenhagen in tone, with sea weeds draped from the top and fishes swimming about below. This, like the stork vase, is Japanese in feeling but is more original and we feel that it represents better the personality of the artist as does also the vase exhibited with the National Arts Club. Among the other exhibits of the New York Club we were attracted by the vase in fleur de lis of Miss Maude Mason. It is treated conventionally and outlined in black on a dark ground, recalling the Japanese Cloisonné; otherwise we do not feel that either Miss Maude or her sister, Miss Bessie Mason, are fairly represented. Miss Maude Mason is doing some very interesting things in conventional work, beside her well known flower painting, and we expect to see something unique at the next exhibit of the New York society. Miss Bessie Mason shows only two pieces, a stein with a conventionalized design of birds, somewhat mediæval in style, executed in flat enamels with gold and lustre and a bowl with a lustre decoration of dragon flies; both are well executed and pleasing in color and general effect, but the exhibit is too small to justly show her ability in the decorative line.

Mrs. Sadie Wood Safford has a stunning vase. The design is of fishes with swirling lines from top to base of vase. The vase is in various tones of yellow, orange, and red, which

give a sort of flame effect. She also shows a handsome bowl in purple.

Mrs. K. E. Cherry, of St. Louis, exhibits a vase in fleur de lis, well painted and nice in color. She, too, is hardly well represented by her work here.

Mrs. Church, of New York, is doing some interesting work in Rembrandesque decorative heads. She is one of New York's new workers and a clever one.

The Chicago Club sends a large and varied exhibit. Apart from the figure work already mentioned the most clever work seems to be that of Miss Mary Phillips, whose flat enamels and other decorative work, both in historical and modern design, shows the serious worker. Mrs. E. B. Enright shows also some commendable modern designing.

Of the Bridgeport Club Mrs. Doremus shows a handsome chocolate set of lustre over gold.

Mrs. Perley of the California Club, has some exceedingly elaborate and well executed pieces in flat enamels and gold, Oriental designs. This is perhaps the best work of its kind in the entire exhibit.

Mrs. Culp, also of San Francisco, shows some interesting flower work.

The Denver Club is well represented by Miss Ida Failing, whose paste and enamel is technically perfect. She has been well known for this kind of work several years.

Mrs. Worth-Osgood of the Brooklyn Club and late President of the National League, shows some interesting decorations of bats in blue and of storks in brown.

The Duquesne Club is the only one to show glass decoration. This was well done, and we regret we failed to get the name of the artist.

Miss Overly's flower work was the most interesting in this Club's exhibit. Miss Myra Boyd and Mrs. Swaney showed some interesting conventional work in Oriental designs.

In the Jersey City Club's exhibit we liked best the Chinese bowl of Mrs. Ehler in flat color and gold.

Boston was not as well represented as we had expected. Mr. Callowhill's large vase of roses "smothered" in gold was rather the best piece.

A most interesting exhibit was the case of plates in competition for the League medal. Miss Elsie Pierce of the New York Club, was the medalist. Her plate has a border of conventionalized Poppies in green, and is decidedly the best design in the case. Altogether the League makes a very good showing.

The Buffalo Club has an exhibit by itself. The work is still somewhat in the formative state, but the Club shows its appreciation of really good things by having added to itself an exhibit of a collection of pottery and porcelain from various American sources loaned by Mr. King and Mr. Philip Smith, of Buffalo. This was very interesting as showing the different kinds of work done in the United States.

The Atlan Club is very badly placed, mixed up with a lot of fancy work. The work itself is as excellent as ever. The exhibit, we understood, was composed of specimens from the Paris exhibit.

Altogether the various exhibits of Porcelain and Pottery at the Pan-American are well worth seeing and studying, and there is little doubt that with so many serious workers ceramics in America will take a much longer stride forward in the next decade than it has in the past.

PAN-AMERICAN AWARDS TO KERAMISTS

Gold Medal—Grueby, Rookwood, Tiffany.

Silver Medal—Tiffany, Newcomb College, National Arts Club.

Bronze Medal—Charles Volkmar, Corona, L. I.; Miss Louise McLaughlin, Cincinnati, O.; Mrs. C. B. Doremus, Bridgeport, Conn.

Honorable Mention—National League Mineral Painters; Mrs. S. S. Frackleton, Milwaukee, Wis.; Mr. Marshal Fry, New York; Atlan Art Club, Chicago; Miss Mabel C. Dibble, Chicago; Miss Matilda Middleton; Miss Eva E. Adams, Chicago; Mrs. W. S. Day, Indianapolis, Ind.



CLUB

NOTES

The New York Society of Ceramic Arts held its November meeting at the Waldorf-Astoria, and after the business was transacted, some interesting papers were read. One by Marshal Fry, on the Alfred Summer School of Keramics; another "Sketching in Holland," by Mrs. Neal, who has just returned from her annual sketching tour. Then Mrs. Anderson gave a most interesting account of her summer at Ipswich, in Mr. Dow's summer classes—a synopsis of which will be given in the KERAMIC STUDIO. The Society will give its annual exhibit at the Waldorf Astoria, December 9th, 10th, 11th.

The Poughkeepsie Ceramic Art Club held its annual exhibition the 1st of November. The rooms were hung with handsome rugs, while the china was displayed on old polished mahogany tables. In connection with the work of the members, there was a loan exhibit of rare old china, which added to the educational feature of the exhibit; we would suggest other clubs following this example.

The Atlan Club of Chicago gave a reception at the Art Institute October 31st, where their work will remain until November 13th. We consider this the most dignified way of exhibiting. Receiving recognition from the Art Institute at once places their work in the position that it deserves.

The Jersey City Ceramic Art Club is making an innovation this season by having at their monthly meetings a different New York teacher each time to give a practical lesson, demonstrating the way in which he or she works. The idea is broad and we are awaiting results with interest. The club supplies the china upon which the artist is to work, and if it is not finished in one lesson, the members, if wishing to do so, in a body visit the artist's studio and again take another lesson, which of course is necessary where there are to be two or three firings.

The Arts and Crafts Club will hold its first meeting Nov. 7th. The membership of this organization is not limited to students of the New York School of Art. In order to increase the accommodations required by large enrollment of the class in designing, Mr. F. K. Houston has taken a studio at No. 1512 Broadway. The staff of instructors remains unchanged, with the exception that Mr. Everett Shinn has charge of the sketch class.

The Indianapolis Club held its annual exhibition the week of November 11th at English's Hotel. There was a round table in the centre of the room called the "Court of Honor," and all work done under the instruction of prominent teachers was placed there, which distinguished it from the work done by the members unaided.

Among the exhibitions contemplated at the National Arts Club during the present season is one of objects relat-

ing to the city, conducted by the Municipal Art Society; another of arts and crafts of the American Indians, and a third of carvings in ivory, wood, mother of pearl and horn. The Club has been awarded a silver medal for its exhibition of objects of Industrial arts at the Pan-American Exposition.

EXHIBITIONS.

There was an interesting exhibition at the Fifth Avenue Auction Rooms, New York, of pottery, rare fabrics, uncut velvets, silk embroidered screens, and bronzes.

A special exhibition of paintings of children by Mr. A. C. Albright was held at the Cincinnati Art Museum during October.

During November a special exhibition of bronzes by Mrs. Maria Longworth Storer was held. Mrs. Storer received a gold medal at Paris.

IN THE
STUDIOS

Miss E. E. Page of Boston has recently moved her studio to 286 Boylston street, one of the best locations in the city.

Miss Frances X. Marquard, after a long period of sickness, has resumed her work and reopened her studio at 145 West 123d street, New York.

Mrs. Mary A. Neal of New York, will give an exhibition of her summer work in Venice and Holland, also of china at the Gallery of Golberg's Art Store, 123 Fifth avenue, near Nineteenth street, from Dec. 9th to 14th.

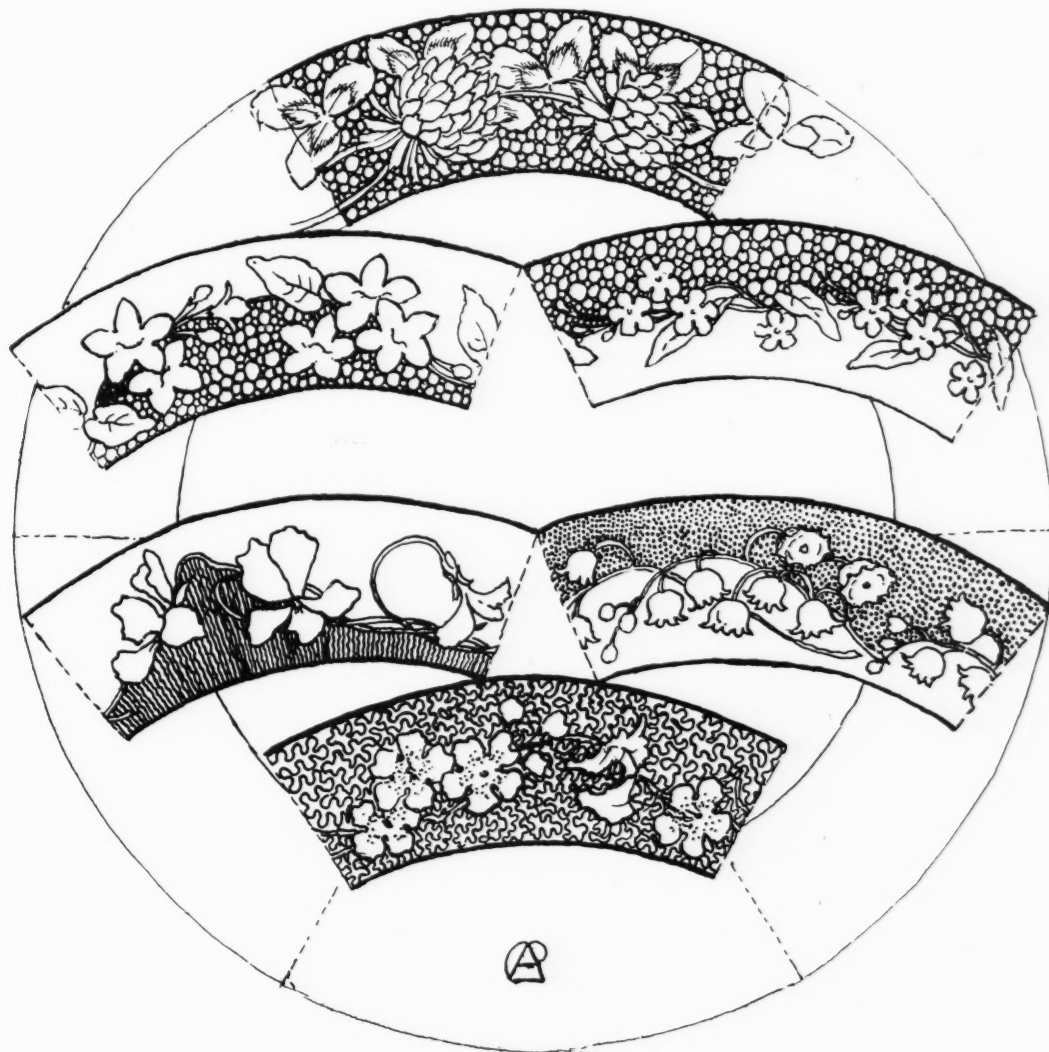
Miss F. E. Hall has considerably enlarged her classes at 36 Twenty-Third street, New York. The interesting work of Mrs. S. Evannah Price, well-known to readers of KERAMIC STUDIO, and the dainty lustre work of Miss Smith, have attracted many pupils to Miss Hall's studio.

IN THE
SHOPS

J. W. Hasburg & Co. of Chicago have sent us one of their new gauges for china, which will be found convenient for division marks.

We have received an interesting list of wooden articles for pyrography from James James, 1151 Broadway, New York.

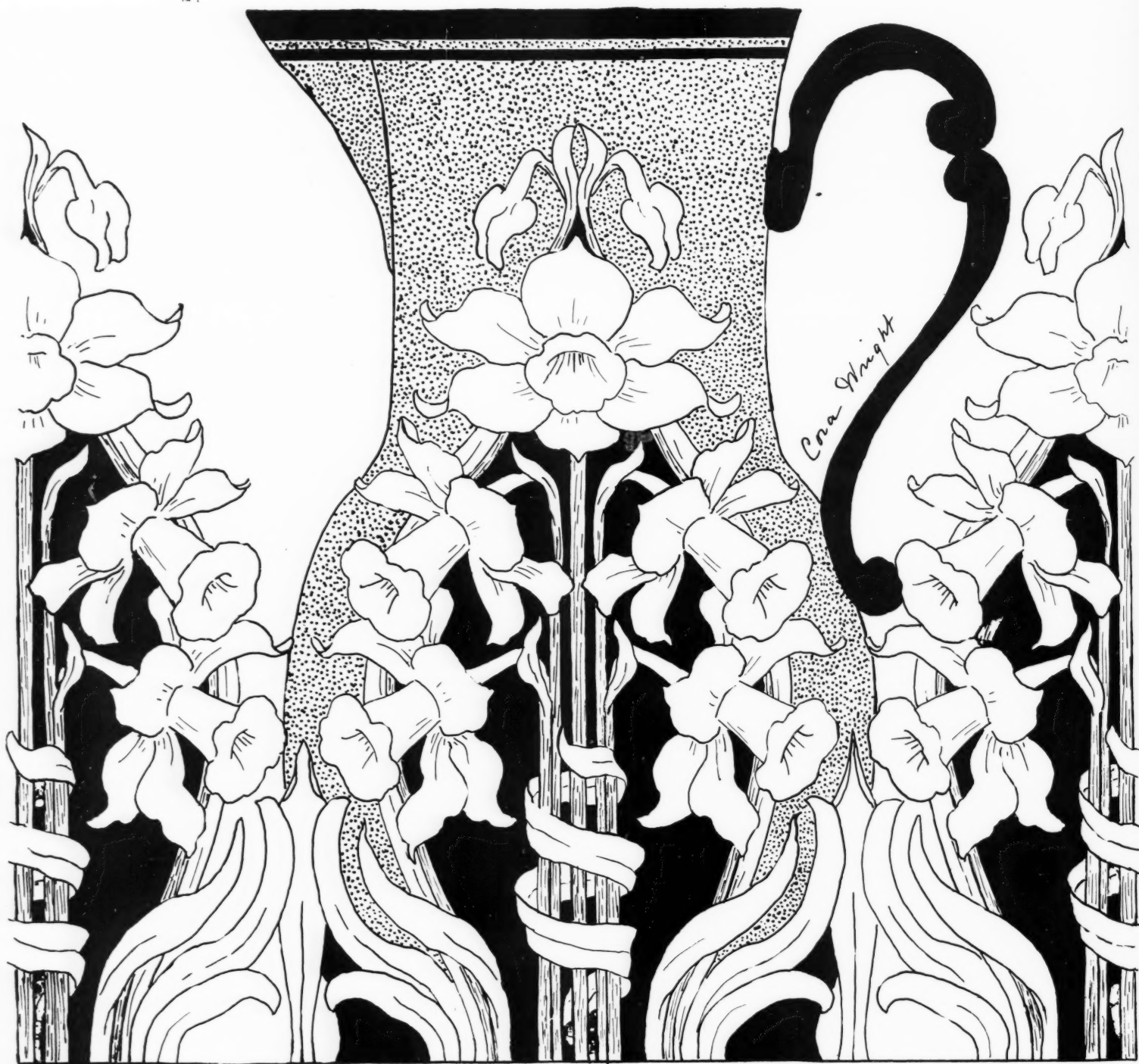
Mrs. Filkins, of Buffalo, sends us a very complete catalogue of colors and materials and china for decoration.



SEMI-CONVENTIONAL BORDERS—MRS. CARRIE A. PRATT

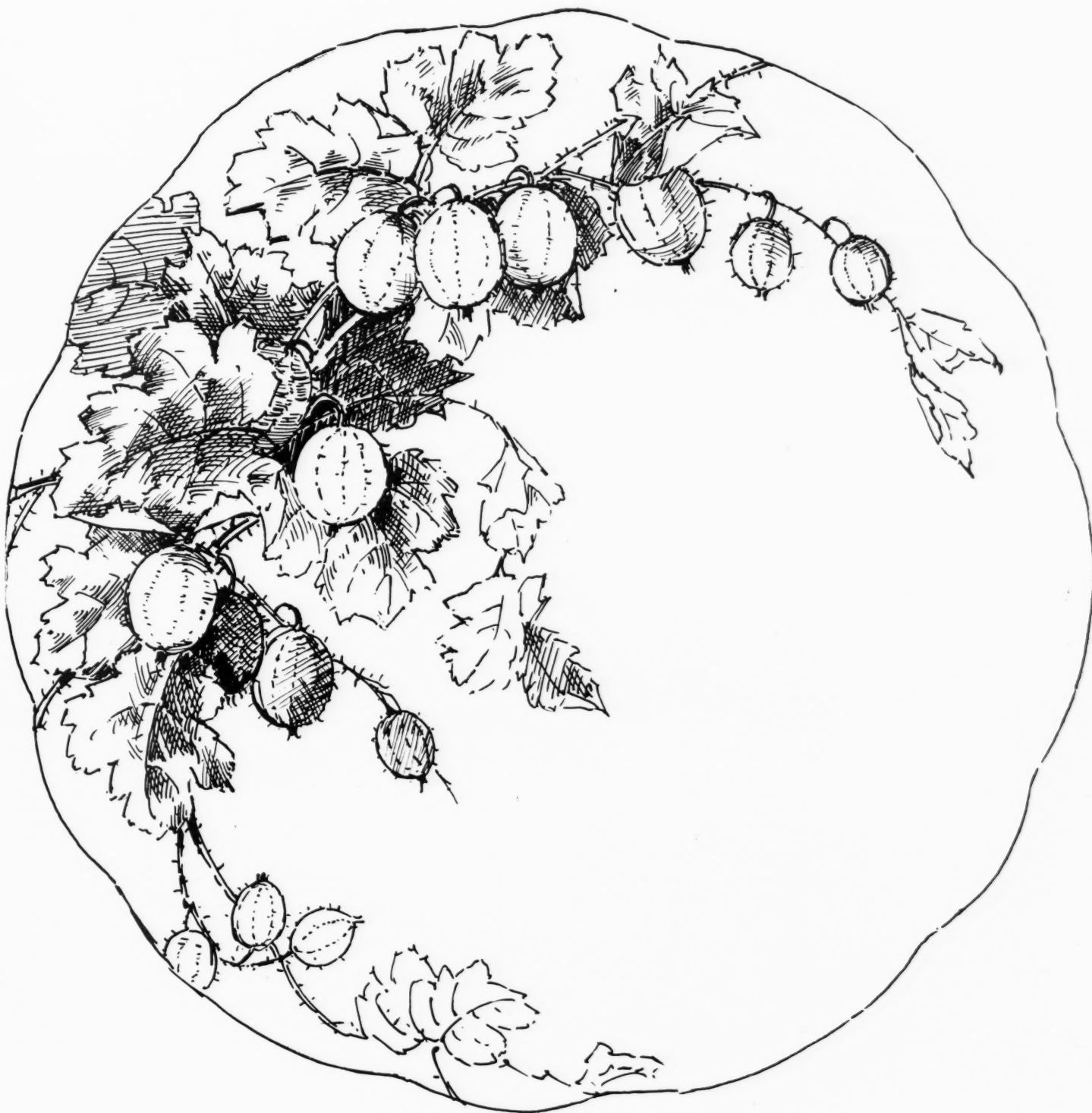
SIX semi-conventional borders for bread and butter plates; size $6\frac{1}{4}$ inches; one-sixth of border given. Flowers to be painted in natural colors. All outlines in gold. Borders

to be tinted or painted with Shading Green from the design to outer edge, and pink from design to inner edge. Etching in gold over these colors in any of ways suggested.



CHOCOLATE POT—JONQUILS—CORA WRIGHT

MAKE dotted portion yellow lustre padded, lower black portion yellow brown lustre. Flowers gold, leaves green bronze to which $\frac{2}{3}$ gold has been added, stems green gold, also little leaf at base of flowers, bands at top and handle gold. Outline everything in black, handle may be a combination of yellow brown lustre, gold and black.



GOOSEBERRY DESIGN—MARIAM L. CANDLER

SKETCH in the design very simply. The first firing should be effective washes of light and shade, using a light wash of Yellow for the center of the prominent berries, rounding or modeling them with Moss Green and Brown Green. Keep the berries as transparent as possible.

Paint in the green leaves with flat washes, using Russian Green, Moss Green, Brown Green and Shading Green. The shadow leaves and berries are painted in Warm Grey and Violet of Iron. Those fading into the background keep in

the cool greys. The stems are painted in Moss Green, re-touching with Violet of Iron or Pompadour for the thorns.

Make the background very delicate except on the shadow side of the design, using Ivory Yellow, Apple Green, Russian Green, Shading Green and Violet of Iron.

For the second firing, use the same colors, modeling and strengthening when needed; in accenting the leaves use a little Finishing Brown. Just before firing powder the background with Ivory Glaze or Lavender Glaze.



LOSANTI WARE

Louise McLaughlin

ABOUT three years ago, I was tempted to enter into what seemed, in this country at least, an unoccupied field, that of the production of decorative porcelain. Having fortified myself with such directions and formulas as could be found in books, I had a small kiln built in my garden and embarked in an enterprise which proved to be even more absorbing than was anticipated.

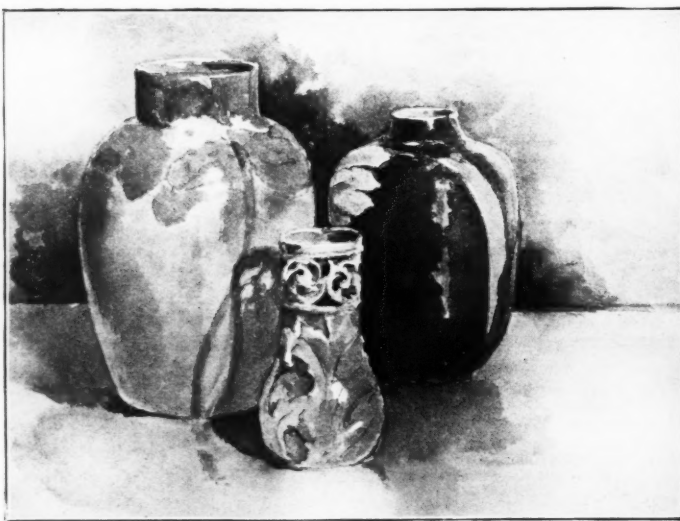
There is an old adage, which it is not pleasant to remember in this connection, the application of which is, however, very obvious. Having rushed into this temple of mysteries then, I was not willing to withdraw until some of its secrets had become mine. It did not take long to discover that there was no royal road to this consummation. It is best perhaps, at present, to pass over the events of the first few months in silence. If there was a single detail of the work where the way was not made hard, memory fails to recall it. From the potter whose aid was sought in preparing the clay, and whose product was so compounded that the first kiln full melted into shapeless masses, to the neighbors who objected to the

smoke, nothing was lacking to prove to the amateur potter that the way was not strewn with roses.

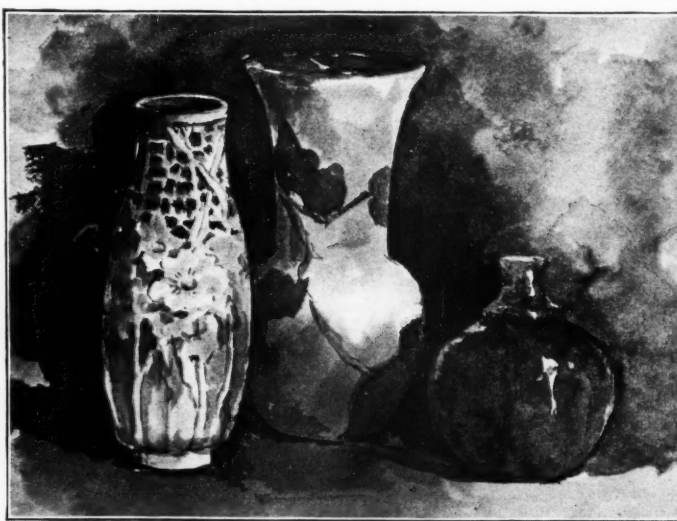
Without entering further into the harrassing details of this time of which an history might be written, it is enough to say that, at the end of several months, I found myself again at the beginning, confronted by a problem which must be worked out, if at all, by my own unaided effort.

The matter of fuel, body, glaze and long technicality of the manufacture was to be worked out by one who knew next to nothing of practical pottery. The question of fuel, a very important one, under the circumstances, was solved by the choice of Connellsville coke. This selection was made contrary to advice, and from this point on, it was found that the very things pronounced impossible by even experienced potters proved to be entirely feasible. Having broken every one of the cardinal laws of pottery, the writer may be pardoned a growing disinclination to heed traditional rules.

In the making of porcelain, tradition as to methods has more weight perhaps than in other branches of the potter's art, but even here there may be many variations while the distinctive characteristics of the ware are retained. The infinite number of possible chemical combinations together with



Large Vase, 7 inches high; decoration in pale pink and green on white ground. Second Vase, 6 inches high; dark grey blue ground with decoration in white and green. Small Vase, 4½ inches high; carved decoration with open work band around the top.



Vase with open work top, 5¾ inches high; pale cream color. Second Vase, 6 inches high; ground tinted with pale blue, with decoration of green leaves. Small Vase, 3½ inches high; grey and blue mottled.

the marvelous changes produced by a few degrees more or less in temperature, render the effects which can be produced practically unlimited. During my experiments I have often been astonished at the results in color produced by very slight changes in body and glaze. Indeed these facts render the work of the experimenter extremely difficult. While my own experience, however, was very trying during its progress, I cannot regret it altogether now. It has been absorbingly interesting and has led at last to the production of a ware which at least, has a distinct character. It has been compared to the old Chinese "soft paste," but while "soft paste" in contradiction to its name is really a hard body, it is invested with a soft glaze.

The Losanti ware is, however, hard both in body and glaze, being fired at a temperature of over twenty-five hundred degrees Fahrenheit. The glaze is applied to the raw body and fired without the usual previous "biscuit" firing.

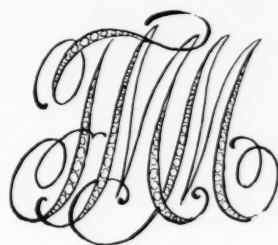
The name as perhaps, should be explained, has been given in reference to the place where it is made, the original name of Cincinnati having been Losantiville.

The ware has a tenacious, cream white body, very translucent and susceptible of decoration, having a considerable range of color from the usual high temperature colors, the blues, greens, blacks and browns, to the more delicate reds and pinks. The entire range of color has not yet been shown in exhibited pieces, but more recent experiments have deter-

mined the possibilities of color decoration very satisfactorily. The first exhibition of ware at the spring exhibit of the Cincinnati Art Museum in 1899, was entirely different in character, the body and glaze having both been changed since then.

A dozen pieces were sent to Paris in 1900 to form part of the exhibit of the Mineral Painters' League at the Exposition; a part of these only were of the body now used.

The exhibit at the Pan-American Exposition is the first exhibit of the body and glaze now used, and that exhibit contains some pieces of other experimental bodies. The details of the work which have so far been settled are a practicable working body and glaze and the temperature at which it can be matured, the rest is yet to be evolved.



F. M. M.



L. B. T.

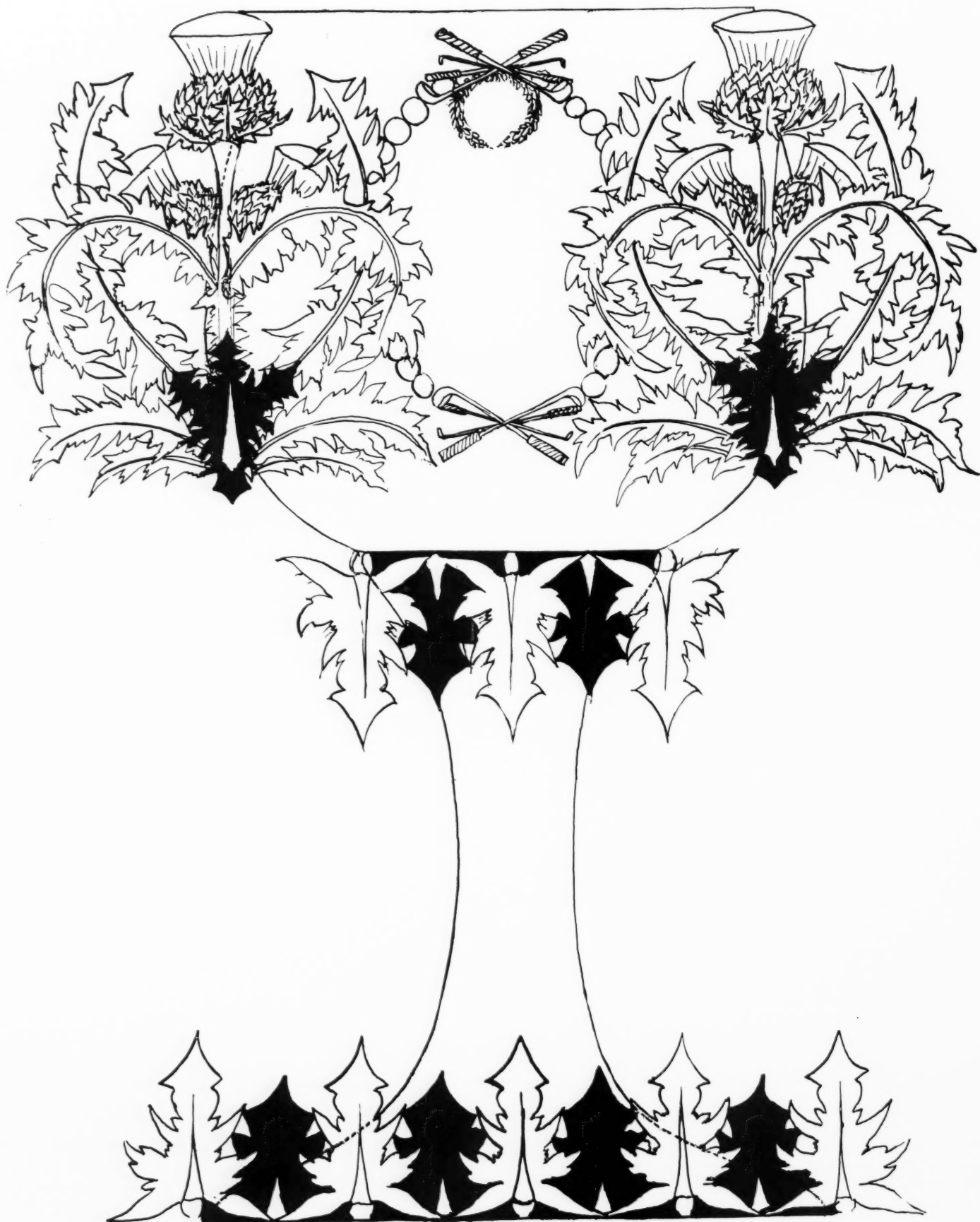


DESIGN FOR PLATE—ANNA B. LEONARD

THE bands are in dark blue enamel, so also the blossoms outlined in black, the background in blue grey lustre with the wavy lines in gold. The color scheme of the bands and the blossoms may be changed any number of ways—for instance, instead of an old blue plate, the blossoms may be in pink with the many lines in a dull green, and also the nar-

row bands in dull green. Then again the design will look well in all red and gold.

It may also be carried out in flat gold with either a red or black outline, or the blossoms would look well in gold only slightly in relief (with paste.) The design is very simple and can be used by beginners.



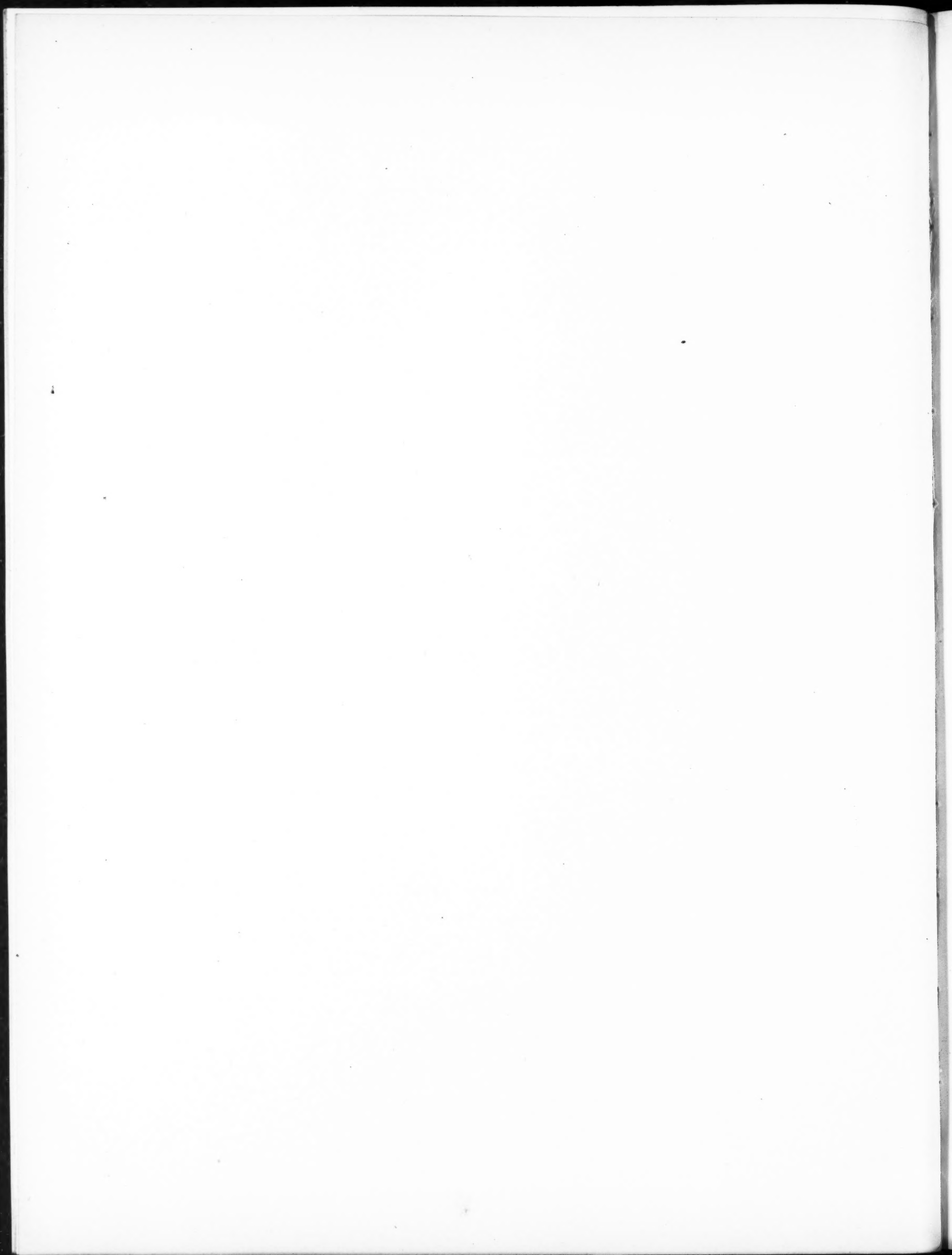
DESIGN FOR TOAST CUP—B. MAIE WEAVER



DECEMBER, 1901.
SUPPLEMENT TO
KERAMIC STUDIO.

ASTERS—Mrs. SARAH WOOD SAFFORD

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SYRACUSE, N. Y.



TREATMENT FOR TOAST CUP

B. Maie Weaver

AFTER carefully tracing on the design, cover the whole cup with Apple Green and pad to an even tint. Now make a clouded effect from the base of the cup part way up as far as you wish. For this effect use Yellow Green No. 1, Yellow Green No. 2 and an occasional touch of Russian Green, and for the darker parts Shading Green. Be sure and have the darkest part come at the bottom of the cup part. Blend the colors carefully where they come into the background; do not drag the Shading Green into the other colors, but leave the strokes crisp.

When the background is shaded in an effective manner, wash in the leaves and stems as simply as possible, using a gradation of color that will always keep the pattern rather indistinct, after the style of the Rookwood ware. Lay in the sharp points on the leaves with Pompadour and Brunswick Black mixed; a touch of this can also be used where the leaves fasten onto the stem. The medallion in front can also be laid in with plain Pompadour in an even tint. Raise the border of golf sticks and balls with paste and cover with gold in the second fire. Now carefully scratch out a fine outline of the whole design, and all the veins and make the outlines and veins with gold. A touch of gold would not be amiss on the stems and leaves as shading applied after the style of pen and ink work. Lay in the entire blossoms with gold for the first fire.

For the second fire, after bringing up all effects that have been lost in firing, draw very fine lines with the Pompadour over the gold in the blossoms to carry out the effect of the lines used in the study. Also use this color to shade the veins and stems, always using a very fine line, instead of shading with the side of the brush or a larger brush.

If a motto or quotation were desired in the medallion, that would be very effective put on over the red with hard gold, for the second fire. A head or view would be very pretty for the medallion instead of the quotation.

RUSSIAN KERAMICS

NO country seems to have made more rapid strides during the last half century than Russia. A very fine recent exhibition in St. Petersburg and the display at Paris show how these people are cultivating this art. Their designs seem characteristic, and there is a decided richness about their fine table porcelain which no other country at present excels. At their exhibition, works from other nations were admitted which were either distinguished for the originality of their design, form, or mode of manufacture, there being a jury requiring artistic excellence.

TREATMENT FOR WILD ASTERS (Supplement)

Sara Wood Safford

THE darkest asters are painted in with Royal Blue, Ruby and Black; Banding Blue and Ruby are used in flowers of the next deepest shade, and the very light ones are washed in with Blue Green and Violet. Leave some of the asters almost white for the first firing and soften into the mass with washes of thin color in the second painting. Leave all sharp strong detail touches for the last firing.

Blue, Green and Violet are used in the background, and carry it, if possible, along with the design, thus avoiding hard

edges. Wipe the light blossoms out of the background while it is in a fresh state; in this way the soft effect is obtained.

Albert Yellow and Yellow Brown are used in the sunny light just back of the dark mass, as a thin wash of Carnation is used for deeper warm tones in the last painting. In combining the Blue, Ruby and Black, use about two-thirds of Blue and one of Ruby, with a "touch of black."

* *

"POTTERY AND PORCELAIN OF THE UNITED STATES" (Second Edition)

By EDWIN A. BARBER.

THE publication of the second edition of "Pottery and Porcelain of the United States," by Mr. Edwin A. Barber, Curator of the Pennsylvania Museum, Philadelphia, has been welcome news to the lovers of Keramic Art in this country. The first edition had been exhausted for some time and was at a premium, and the reduced price of this second edition, thoroughly revised and enlarged, makes it available even to people of small means.

The book is profusely illustrated throughout, and the history of American Keramics is reviewed from the earliest times of American colonists to the present day. The first chapter gives an interesting summing up of the different processes used in the manufacture of pottery and porcelain, and, following this, a few pages are devoted to the History of Aboriginal Pottery. These two pages form an interesting introduction to the book proper. Collectors will find of the greatest interest the chapters relating to American pottery of the Eighteenth Century and first part of the Nineteenth. The slip decorated and sgraffiato wares of the Dutch potters of Pennsylvania, with their crude but interesting designs and inscriptions, are to-day much sought by collectors, and the readers of KERAMIC STUDIO will remember some interesting illustrations we have given of this old Pennsylvania earthenware.

The manufacture of fine china from native clay was undertaken in Philadelphia as early as 1769. Early in the Nineteenth Century, Abraham Miller's productions had a great reputation. He made red, yellow and white ware, also lustered and silvered ware, and was very successful in experiments on porcelain, but never produced it for the market. To William Tucker, also of Philadelphia, belongs the honor of being the first to supply the home market with a purely American porcelain, equal to the imported ware. Much interesting information will be found on the Tucker and Hemphill products, fine specimens of which are found to-day in different collections.

We would like to have the space to review here extensively the work done by the numerous potteries of New Jersey, New England (among the latter, the famous Pottery of the United States, of Bennington, Vt.), the Ohio Valley, etc., and the wonderful development of keramic manufacturing in the last fifty years.

Readers of Pottery and Porcelain in the United States will find in the book an exhaustive study of this development up to the fine artistic modern productions of Rookwood, Grueby, Dedham, Miss McLaughlin and others.

We hope to be able to review in next number the long promised second edition of Anglo-American Pottery, this invaluable manual to collectors by Mr. Barber. Both books will be found in our list of Keramic books on Publishers' Page.

THE COLLECTOR

OLD CHINA FOR SALE

(When pieces are sent by express, expressage is paid by buyer. When pieces are sent on approval and returned, return expressage is also paid by buyer).

Proof pieces must be absolutely perfect and show practically no traces of wear. Perfect pieces must be perfect not only in condition, but in color, and traces of wear must be very slight and not injure the piece in any way. All cracks, chips, repairs, marked discolorations or scratches must be mentioned; also defective printing and other kiln flaws. The word "check" is used for small cracks on back of plates which do not show through.

DARK BLUE STAFFORDSHIRE

Landing of Lafayette platter, 12 $\frac{1}{2}$ x 9, proof, - - -	\$18.00
Peace and Plenty, platter, 12 x 9, proof, - - -	15.00
Erie Canal, Entrance to Albany, 10-inch plate, perfect, - - -	52.00
Erie Canal, Utica inscription, 8-inch plate, perfect, - - -	50.00
Erie Canal, Clinton inscription, 10-inch plate, perfect, - - -	42.00
Erie Canal, Clinton inscription, 9-inch, traces of wear, - - -	20.00
Coat of Arms of Rhode Island, 8 $\frac{1}{2}$ inch plate, perfect, - - -	28.00
Dr. Syntax and the Bees, 10-inch, perfect, - - -	25.00
Dr. Syntax turned nurse, 7 $\frac{1}{2}$ -inch plate, perfect, - - -	28.00
Dr. Syntax taking possession of his living, 10-inch plate, crack shows little, fine color, - - -	18.00
U. S. Bank of Philadelphia, 10 inch plate (Stubbs), proof - - -	24.00
Another, perfect, but slight kiln flaw, fine color, - - -	22.00
Cadmus, 10-inch soup plate, perfect, very fine, - - -	18.00
Boston Octagon Church, 10-inch soup, perfect, - - -	18.00
City Hall New York, 10 inch plate, proof, - - -	11.00
Six City Hall N. Y., 10-inch plates (Ridgway), perfect, for lot of six, - - -	60.00
B. & O. R. R., 9-inch plate perfect (inclined), - - -	16.00
B. & O. R. R., 10-inch plate (level), glaze dull in center, - - -	13.00
Boston Hospital, 9 $\frac{1}{2}$ -inch plate, vine leaf, white edge, perfect, - - -	16.00
Escape of the Mouse, 10-inch plate (Wilkie), perfect, - - -	18.00
Playing at Draught (Wilkie), 10-inch soup plate, small nick rep., - - -	15.00
Valentine (Wilkie), 10-inch plate, perfect, - - -	12.00
Boston State House, chaise in foreground, 10-inch plate, check on edge, - - -	15.00
Pine Orchard House, 9 $\frac{1}{2}$ -inch soup plate, check on edge, - - -	12.50
Nahant near Boston, 8 inch plate (Stubbs), perfect, - - -	15.00
McDonough's Victory, 9 $\frac{1}{2}$ -inch plate, perfect, - - -	15.00
Another, 7 $\frac{1}{2}$ -inch, proof, - - -	6.00
Table Rock, Niagara, 10-inch soup plate, perfect, - - -	13.50
Another, good condition, but knife marks, - - -	10.00
States, 10-inch soup plate, proof, - - -	12.00
States, 4 $\frac{1}{2}$ -inch pitcher, crack at bottom, does not show, rare, - - -	8.00
City of Albany, 10-inch plate (Wood), crack, - - -	15.00
Fairmount Park, Philadelphia, 10-inch plate, traces of wear, - - -	9.00
Trenton Falls, 7 $\frac{1}{2}$ -inch plate, perfect, - - -	11.00
Another, chip repaired, fine glaze, - - -	7.00
Quebec, 9-inch soup plate, perfect, but light color, flower border, - - -	10.00
Sancho Panza at Boar Hunt, 10-inch soup plate, slight scratches, - - -	10.00
Upper Ferry Bridge (Stubbs), 8 $\frac{1}{2}$ -inch plate, proof, - - -	10.00
Union Line, 9 inch plate, perfect, - - -	12.00
Landing of Lafayette, 10 inch plate, proof, - - -	10.00
Cupids and the Rose, 10-inch plate, scalloped edge, perfect, - - -	7.00
St. Catherine's Hill, view on tureen and cover, 7-inch, perfect, - - -	4.50
Regents Park, 9-inch plate, traces of wear, - - -	3.50
Chateau de Coucy 10-inch soup plate, perfect, - - -	4.50
Chateau Ermenonville 10-inch soup plate, perfect, - - -	5.00
Moulin Sur La Marne (La Grange series), 9-inch plate, traces of wear, - - -	3.50
American Villa, 10-inch soup, perfect, marked, - - -	5.00
English Hunting Scene, 10-inch plates, perfect, rich blue, each - - -	4.00
Another, 9-inch, perfect, - - -	3.00
Arms of United States pitcher, 6-inch, crack on base, does not show, - - -	9.00
Pitcher, shell design, 7-inch, small chip repaired, very fine, - - -	4.00

LIGHT COLOR STAFFORDSHIRE

Penitentiary at Pittsburgh, 15 x 12, lavender platter, 3-inch crack inside rim, rare view, - - -	18.00
Lake George pink platter, 12x10, perfect, - - -	14.00
Merchants' Exchange fire, 9-inch plate, good condition, - - -	16.00
Anti-Slavery pitcher, Lovejoy inscription, 9-inch, cracked, - - -	9.00

LUSTRES

Silver lustre pitcher, 6-inch, very fine specimen, (3 pints), - - -	11.00
Copper lustre pitcher, 4-inch, pink and black lustre, copper border, - - -	5.00
Another, 4-inch, pink lustre band, perfect, - - -	3.00
Copper lustre goblet, dark lustre, blue band, perfect, - - -	4.50
Copper lustre salt cellar, bright lustre, very small nick, - - -	3.25

We have on hand a number of lustre pitchers and mugs at all prices from \$1 to \$6, which we will be pleased to send on approval, pieces not wanted being returned at subscriber's expense.

MISCELLANEOUS

Liverpool plate, black print ship in full sail, perfect, - - -	5.00
Lowestoft tea pot, black decoration, small crack on top, fine, - - -	7.50
Blue Delf plate, very fine specimen, genuine old - - -	2.00
Temperance Staffordshire plate, 7-inch, as described by Miss Earle, - - -	2.50
Two Glass Cup Plates (Henry Clay), one nicked, pair, - - -	1.50



UNITED STATES HOTEL, PHILADELPHIA.

From R. T. Haines Halsey's "Early New York on Dark Blue Staffordshire," by courtesy of Dodd, Mead & Co.

A NEW SERIES OF DARK BLUE VIEWS

Edwin A. Barber

THE recent discovery of several plates bearing the same border design as that of the United States Hotel, Philadelphia, marked with the names of the makers, S. Tams & Co., brings to the attention of collectors a new series of interesting dark blue views. This border is composed of the foliage of trees somewhat similar to that which occurs on the Mitchell & Freeman's China and Glass Warehouse, Chatham street, Boston, by Adams, and one of the borders of Enoch Wood (A Ship of the Line in the Downs), but may be distinguished by a large, triangular patch of lighter color in the lower edge at the right and by a small, oval figure in the left side of the border, resembling the side view of a mushroom or sea anemone. The following subjects with this marginal device have been discovered:

Unknown Building (probably American) by S. Tams & Co.
 Royal Exchange, London, by S. Tams & Co.
 United States Hotel, Philadelphia, by S. Tams & Co.
 State Capitol, Harrisburg, Pa., by S. Tams & Co.
 Somerset House, London, by Tams.
 Drury Lane Theatre, by Tams & Anderson.
 Opera House, London, by Tams, Anderson & Tams.
 Dublin Postoffice, by Tams, Anderson & Tams.

Since the borders used by the four above-mentioned firms

CAPITOL AT HARRISBURG, PA.
SOUP TUREEN WITH TAMS BORDER—NO MARK.

are identical, it is reasonable to infer that they come from the same establishment at different periods. Llewellynn Jewitt mentions none of these firms in his *Ceramic Art in Great Britain* but refers to John Tams, of the Crown Works, Stafford street, Longton, and Anderson & Bellamy of the Crown Works. It is highly probable that the Tams and Anderson connected with the Crown Works were the makers of these designs.



UNKNOWN VIEW (PROBABLY AMERICAN) MARKED S. TAMS & CO.

An illustration of the London Opera House, by Tams, Anderson & Tams, was published in the *KERAMIC STUDIO* in February last. The Harrisburg State Capitol view was recently discovered by Ceramic Studio Publishing Co. The unknown view here shown, is in the collection of Dr. Daniel Yoder, of Catasauqua, Pa. Who can identify it?

We intended to have in this number an illustrated article on foliage borders in dark blue. Lack of space prevents us from giving this article in *KERAMIC STUDIO*. It will be found in *Old China* with views of Regent's Park Villa, Regent's Street, St. Paul's School, Blenheim, St. Catherine Hill, Canterbury Cathedral, St. Peter's at Rome.



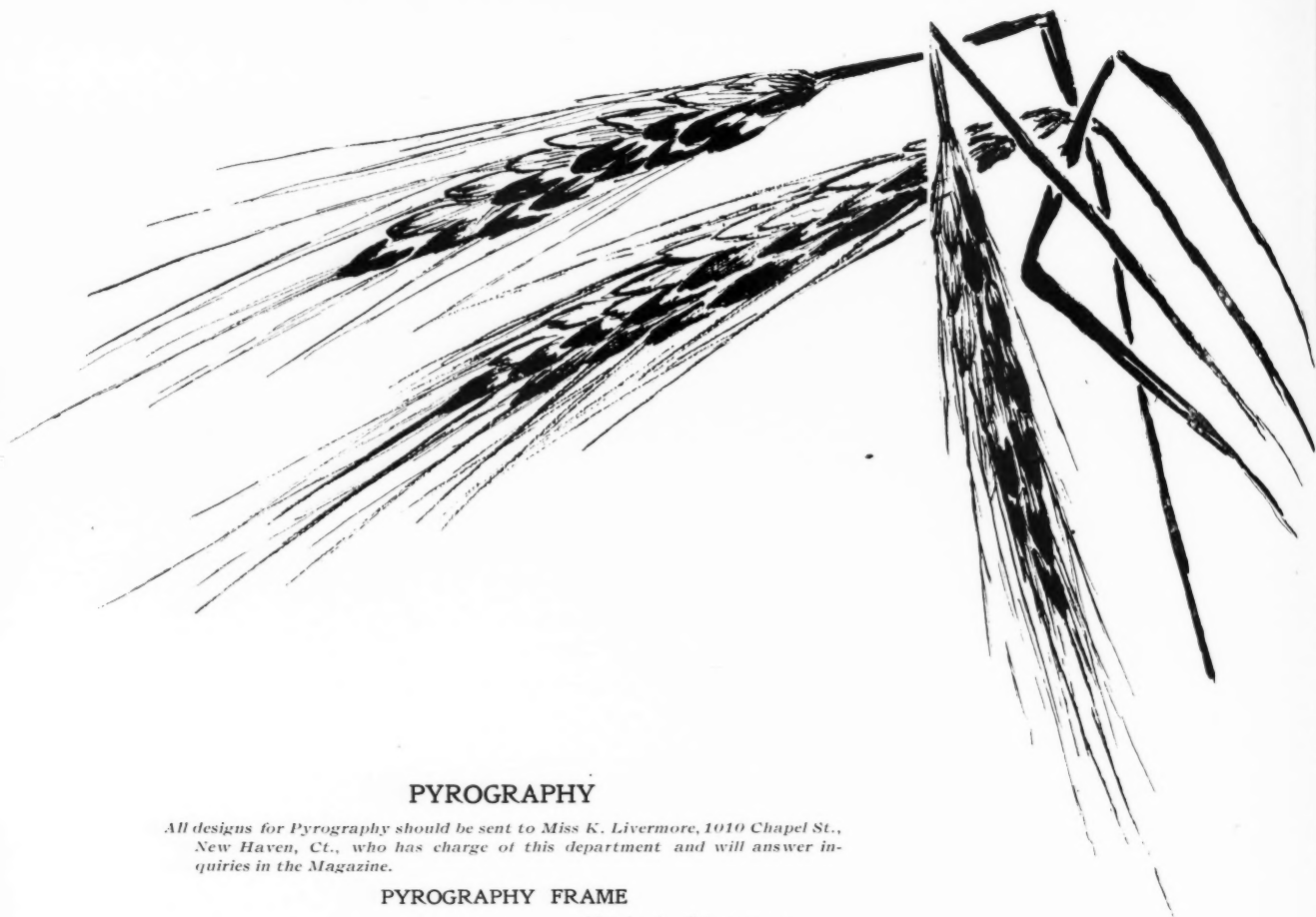
DUBLIN POST OFFICE—BY TAMS, ANDERSON & TAMS.
(In the collection of Mrs. Snow, Greenfield, Mass.)

WASHINGTON MONUMENT PITCHER

WE reproduce herewith three views of a very fine Liverpool pitcher in the collection of Mr. Charles Arthur Carlisle, of South Bend, Ind. This pitcher is known as Washington Monument Pitcher. On one side is the monument with the medallion portrait of Washington, and the words: "First in War, First in Peace, First in Fame, First in Victory." The figure of Fame stands on the right of the monument, and a Naval Officer on the left. The names of the thirteen original States are grouped around the edge of the oval print. On the other side of the pitcher is a sail ship, the "Warren B. Hammond"; in front is the United States shield. The pitcher is 13¾ inches high; the prints are in colors beautifully executed.

Mr. Carlisle will consider it a favor if anybody can give him some information about the firm of Cropper, Benson & Co., whose name is printed under the "Warren B. Hammond", and who were probably agents for this line of ships.





PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, 1010 Chapel St., New Haven, Ct., who has charge of this department and will answer inquiries in the Magazine.

PYROGRAPHY FRAME

Katherin Livermore

THE mistletoe border may be burned black as in the design or outlined and shaded lightly with the point; color may be introduced, if desired, staining the leaves a yellow green and burning the background a flat even tone to bring out the white berries.

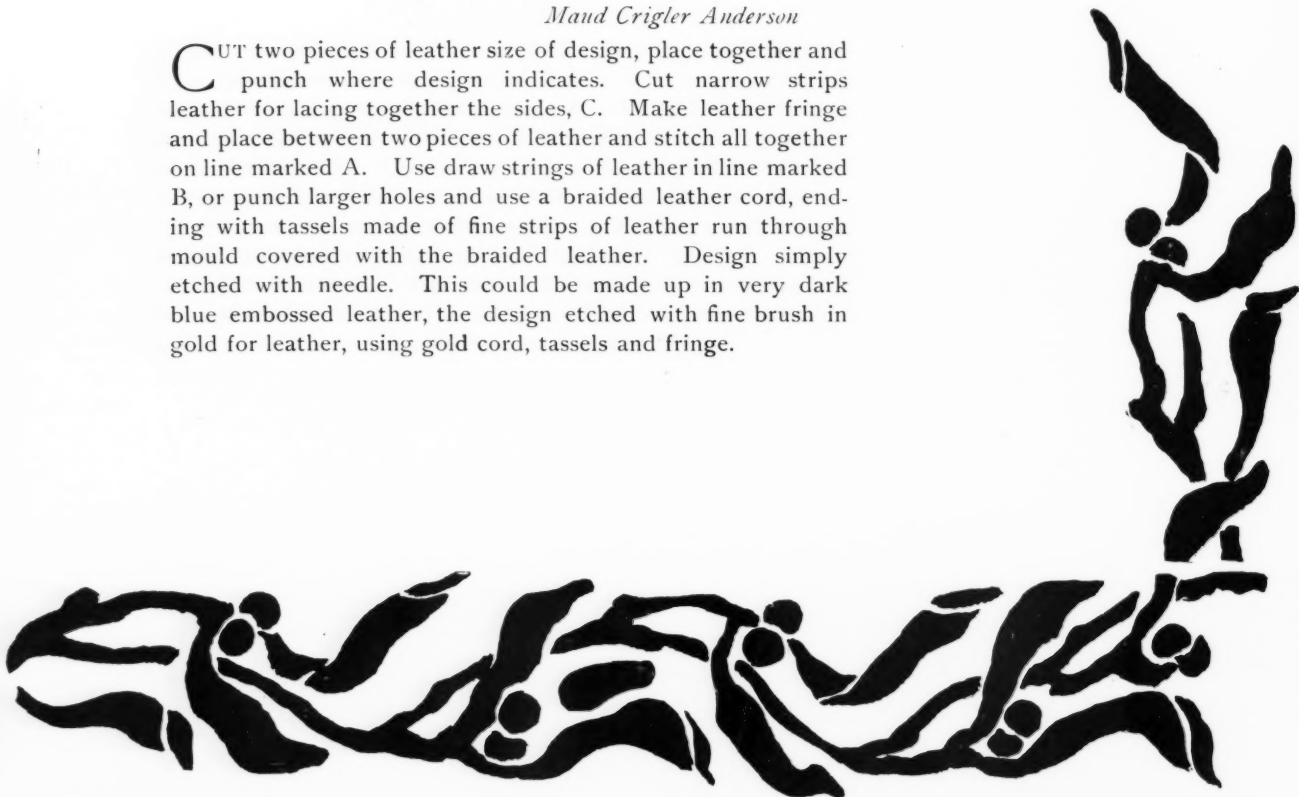
The wheat may be arranged as a repeating border if desired, burned and shaded delicately.

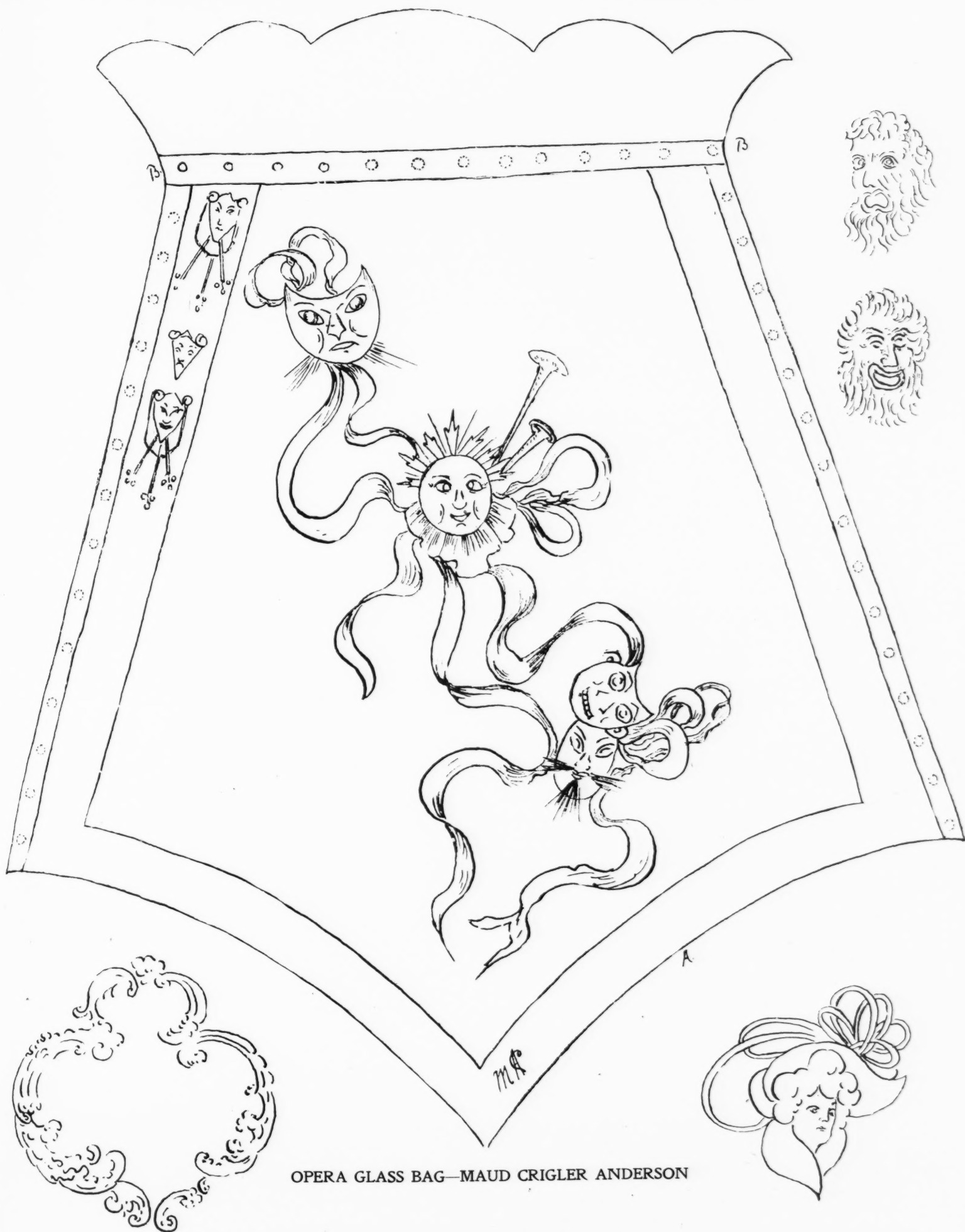
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OPERA GLASS BAG

Maud Crigler Anderson

CUT two pieces of leather size of design, place together and punch where design indicates. Cut narrow strips leather for lacing together the sides, C. Make leather fringe and place between two pieces of leather and stitch all together on line marked A. Use draw strings of leather in line marked B, or punch larger holes and use a braided leather cord, ending with tassels made of fine strips of leather run through mould covered with the braided leather. Design simply etched with needle. This could be made up in very dark blue embossed leather, the design etched with fine brush in gold for leather, using gold cord, tassels and fringe.





ANSWERS TO CORRESPONDENTS.

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

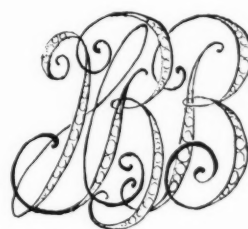
H. P. B.—We should think that Miss Osgood's "Jacque red rose" would harmonize with the sample of pink which you sent. We think you would find Mr. Arthur Dow's "Composition" of great benefit to you, it is *not* a repetition of articles in KERAMIC STUDIO. We are not acquainted with any of the books you mention, preferring to learn drawing from nature to any book instruction, however we believe that any of them would give you valuable information, but be sure to prove each theory by practical experience.

Mrs. T. J. M.—We will try to get a good treatment of yellow daffodils as soon as possible. You can get the Hop study by Marshal Fry with treatment by sending 35 cents to the KERAMIC STUDIO Publishing Co. The treatment is about as follows: Colors, Moss, Royal, Brown, Russian and Shading Green, Copenhagen Blue, Violet 2, Yellow Brown, Albert Yellow and Pompadour of the Fry colors. If Belleek ware is used, substitute a mixture of Apple Green and Albert Yellow for Moss Green. Use same colors in second and third fire, making warmer in last fire. Paint into wet background. Wipe out lights with moist brush. Dust a little dry color into background.

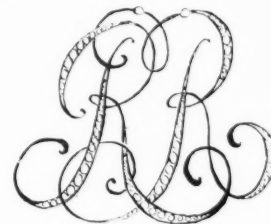
A. H. P.—We cannot account for your Royal Worcester tint rubbing off

if it was fired enough. The best advice we can give is to go entirely over it with fresh tint, fire hard and rub down with fine old sand paper. You will then probably have to regild your paste. The crack in your muffle would not have that effect, but we would advise you to fill it with fire clay before firing again, as the gas or smoke might affect your colors.

Mrs. J. H. T.—"Powdering with Copenhagen Grey" or any other color is done after the painting is finished and before it is thoroughly dry. Dust some of the powder color on to the half wet paint with a soft brush or pad of wool. You can in this way make quite a deep tone if you wish and soften and blend all colors together.



H. B. B.



R. R.



TOBACCO JAR—OAK LEAVES—MARY BURNETT

THE general effect should be in rich browns and yellow brown tones. For lightest leaves use Finishing Brown, Deep Ochre, Red Brown and a little Moss Green in lightest parts. Dark leaves, same colors but darker tones, leaving out Moss Green.

Acorns, Finishing Brown, Chestnut Brown, Albert Yel-

low. Wash in background while design is moist, using Finishing Brown very dark at top broken into with touches of Red Brown, shading down into Yellow Brown, using a little Copenhagen under Acorns.

For dark accents under leaves use touches of Black. It will require three firings to get dark effect.